

PI::ELACHE

TRANSDISCIPLINARY PLATFORM FOR EMERGING ART, DESIGN, RESEARCH AND ACTIVISM

REPORT
2021

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OVERVIEW

Year-round activities and ongoing projects
from the Pixelache association ..

A pandemic festival

Pixelache 2021 programme was focused around the production of the Festival edition **#Burn___** that took place at **Oodi Helsinki Central Library**, central Helsinki, spanning eight days from **June 06.-13 2022**.

The 2021 edition of the festival proved to be a large-scale event including over 100 local and international contributions.

The festival was produced during the challenging conditions of the Global Pandemic period 2020-2021, and it proved to also to be the first public event at Oodi since the public library closed in November 2020. We consider ourselves fortunate that it was possible to make a festival during this period.

*Pixelache festival co-director
Andrew Gryf Paterson*

The Festival programme was made on co-director invitations, two open calls, as well as contributions from cooperation partners and member projects, and eventually consisted of 3 aspects: On-Site, Streamed AV online presentations, and Radio/audio programme.

The 1st Open Call and members projects contributed to on 'on-site' contributions, i.e. in and around Oodi venue. Eventually Oodi venue was open to public, and installations, several performances and streamed presentations. A handful of international guests were invited from the open call.

A festival radio programme was developed from the 2nd Open Call, selecting audio and sound works from a wide range of local and international participants. Pixelache Festival commissioned {open radio} (Helsinki/Berlin) to produce the festival radio programme. It proved to be an alternative to screen-based online programmes, with an innovative mix of pre-programmed materials, connecting the on-site live broadcasts and interviews with artists, contributors and festival co-directors, with other local and international radio arts and podcast programming.

Post-festival, different selections of the radio programme were rebroadcast, extending the 'echo' of the festival into the autumn.

#BURN

The thematic premise for 2020-21 ..

History of Pixelache Festivals

Pixelache Helsinki Festivals have been ongoing since 2002 and have a reputation internationally as being intimate professional events, which have dynamically developed its content and contexts. It has been the largest electronic and transdisciplinary festival in the Nordic region and is part of an international network of festivals focused on various digital and open-source cultures and politics. In 2012 our organisation was awarded the Finnish state art prize, in recognition of the Pixelache festival that has: 'grown from a small event to a significant international festival series and network', and for the special character of Pixelache described as being 'alert to react to current issues in society and politics'.

After the 2016 festival delving deep into **Interfaces for Empathy**, Pixelache Festival 2017 gathered stories of **Local & Decentralised** governance. In the next year, the membership decided to focus its strengths into practices of decentralised production clusters which took the form of three 'mini-festivals', namely the **Social Tools Conference**, the exhibition and performance programme **Growing a Language** and a DIY-maker-style **Post Maker Camp** in 2018 and so establishing a need for biennial membership activities which are gathered around smaller and bigger projects. In 2019 the festival had again a central role with the **Breaking the Fifth Wall** community based festival, interrogating technologies' role in modern culture.

It was established that the 2021 Festival edition would develop over a 2 year period from the beginning of 2020.

About the #BURN_____ PROGRAMME

#Burn_____ is the thematic premise for the next two years, namely 2020 and 2021, of Pixelache's cultural output as an association; it connects psychological, social and environmental collapse, and how we can survive it, developing resilience.

The programme is designed to give the possibility to different actors to interpret the theme of **#Burn_____** in multiple ways and continues our experiments in open and collaborative curation methods. We foresee the focus covering a wide spectrum of possibilities, from the personal to the social and extended systemic perspectives, including for example mental health and ecological states and conditions as related subjects.

*Pixelache festival co-director
Andrew Gryf Paterson*

Primarily, within our association, this has meant enabling our membership to take the reigns in response to the theme in 2020, so to create a curatorial base for the programme going forward in 2021, namely the **#BURN___ Pixelache Helsinki 2021 Festival**. In 2019 this manifested in the Autumnal development of our projected 2020 activity plan, whereby we tasked our members to respond to the **#BURN___ theme** in the form of short video pitches. The selected projects were imagined as demos, with our 2020 programme potentially being fully realised in 2021 as part of the main **#BURN___ Pixelache Helsinki 2021 Festival**. Accompanying these projects were some larger productions, as the 3rd iteration of our ongoing and highly-successful **Social Tools conference** series, as well as a standalone legacy event, the **Gathering of Elders** through which we would touch base with some of Pixelache's accomplished alumni, with a particular focus on Pixelache's first ten years of activity.

These pitches and bigger productions became the basis for the 2020 monthly programming which consisted of several (10) public events which invited an audience into the capacity-building and partnership dialogues necessary to tackle such a hybrid and multi-dimensional combination of inter-relationships and as well served as a start for working towards archiving past Pixelache endeavours.

‘A Letter Fae the Other Side’

A creative text about the thematic premise for the Pixelache programme #BURN___ 2020 and 2021 was written by co-director of the 2021 Festival Andrew Gryf Paterson, expanding upon the theme which served as a basis for our yearly programme and connected it towards the next Pixelache Helsinki 2021 Festival. It was translated into Finnish, Swedish & Russian for the purposes of the related Festival Open Calls. The text *A Letter Fae the Other Side* goes as follows:

.. My dears, #kullat ..

I send greetings from the #OtherSide. The river is not so wide. Liminality's shore & share. Death is over there. Life is here. I wish to invite you to #Burn___

The blank is purposefully left there. For you to fill in. Filled by a multitude of persons hybrid in various ways. To connect together relationships and experiences of psychological, social and environmental collapse, let's explore together how we can survive it, developing resilience.

*26*12(+24) fires make a patch work that demands attention. The fires keep, coming.*

We need to extend beyond cultural practices into how we live with ourselves, to be with each other humans and non-humans in the



Photo: Antti Ahonen



Photo: Laura Rämö

future, with in ecosystems, social flesh-n-blood groups and digital networks. We don't want to burn out of our lives because of residency papers do we? Thicker printer-paper will keep your hands warmer for a little longer.

There will be losses. I only really trust older cultural workers these days who have burned out at least once. The youngs, we need to support through and across, so we can learn from them and support the passions that paddle and move us. Burning heart issues #offline #onlife2020.

Because words do these days. It is obvious you have heard of billions in flames, especially in the middle of your dark endless November. Literally the soundscape of Gondwana (tens of millions of years ago). It is dark no, sooty, charred. Isn't it obvious by now? Darkness needs to be scared off, and the leftovers are burnt.

They saved the most ancient ones. Warming us all, lighting us up in the future! You. Are. Resilient. Digital tools are less powerful than the physical processes in the carbon cycle. I will not be consumed. I will not be consumed. I will be left in the ground. I will be left in the ground. I will sift through the air. I will sift through the air. I am water. I will flow.

Solar punk. It will keep going providing energy, longer than we will. AR-VR-Gamer blurr of realities. Fever temperatures

in your body. Performance demands and constant growth does not necessarily equate to new wisdom. Knowledge production arguably only happens with care and attention.

It is because the system makes it so easy to perpetuate crisis, it writes itself. The highest resolution photos of the sun ever taken

remind you however even the hottest things have a structure like a confederation, buffering, rendering with each other. That is a truth that shines beyond fake news.

As ContraPoints says "Is it hot in here or is the world just like this now?" Torches in the past, present and future were/are/will not be held just by assumed White Men. Indeed there's a guid anarcho-punk tradition out there which suggests in a shouty way where the oppressive eviction powers and systems can get tae f.

Death & Healing included. Of course this is an article for those art historians, amateur or professional who are mostly immersed in Western modernist-influenced art.. Non-Western indigenous artists arguably always keep a closer companion to these subjects.. Compassion is necessary.

Narrow-minded socialization and patriotism is over, interdependence wins! To celebrate, the Young(s) paint their faces with the colours and shapes they believe in, and slip below the radar.. Finland is leading the work and struggle already starting with under 12 year olds. That off the screen, into your head?

"Uncle, why are you still going out without a face mask? Don't laugh. Hurry up and get in your car and go home." What is going to keep society in check during our chaotic fold? Trust or Drones or both? Who needs labels, ontologies, shelf-positions.. Scans. Fluidity runs over them. We will not.

Pixel-aching, with devices, books, sport-gear, games, plus plus more than just checkouts, returns, silent spaces.. Burning. No need to do that to those bridges, them edges. We don't have to collapse, we can do socio-economics differently. In, not Out. In, not Out. RW (re-writable) disks.

You might think that it is all about fire. No, it is not just that. In old and modern Scots, the word burn refers to water. A stream. We can be burn-bearers. Brewing tea. Soothing words, dousing or putting out the heat. Keeping the calm. Seek sacred wells to draw from. 'Naturally'.

We launched our process on the eve of Bridghe's (Bríde, St. Bridgid, Imbolc) day. A balance between darkness and light. A traditional Gaelic festival marking the beginning of Spring, halfway between winter solstice and spring equinox. It's a time to wash and cleanse oneself. We are pregnant. Potential is in the belly. Let's have the guts.



Photo: Antti Ahonen

Pixelache festival co-director
Andrew Gryf Paterson

¹ Burn n. Dictionary of Scots Language. Accessible from <https://dsl.ac.uk/entry/dost/burn>

² Imbolc. Accessible from <https://en.wikipedia.org/wiki/Imbolc>

#BURN_____ OPEN CALLS

23.04. - 30.05.2020 and 01.12.2020 - 31.01.2021

The two open calls, the first for site-specific works in relation to the **Oodi Helsinki Central Library** building took place **between 23.04. and 30.05.2020**, while the second which searched for audio/radio works took place between **01.12.2020 and 31.01.2021**, formed the basis of the local and international contributions to the #BURN_____ festival.

The selection for the **First Open Call** was decided by a curatorial committee that included six persons: three invited curators outside of our Membership, **Laura Gustafsson**, **Tuukka Haapankorpi** and **Shubhangi Singh**, plus three from our Pixelache Membership, **Anastasia Artemeva**, **Ilpo Heikkinen**, and **Frida Stenbäck**. This first open call **received 178 proposals in total, with 35 artists selected**.

You can see the full selection of the 1st Open Call [here](#).

The selection for the **Second Open Call** was decided by the co-directorial committee of **Laura Gustafsson** and **Andrew Gryf Paterson**. In the second open call, we **received 104 proposals in total, with 36 proposals selected**.

You can see the full selection of the 2nd Open Call [here](#).



Leona Vaneva - Breakerspace, Photo: Antti Ahonen



Eva Macali - XLTHLX, Photo: Antti Ahonen

THE CO-DIRECTORSHIP

In the vein of opening up the **#BURN___ festival** to even more participants and voices outside of the **Pixelache Membership**, the director **Andrew Gryf Paterson**, has invited writer, who also works in the fields of theatre, visual arts, and TV, **Laura Gustafsson** to be the Festival's co-director. Read more about her thoughts on the production of the festival below:

Later on in August, I was asked to co-direct the 2021 festival with Andrew. I have never organized a festival before but I know for sure it is not a walk in the park. I accepted the invitation for the respect I felt towards the enormous amount of work that had been going on for almost two decades somewhere in the periphery of my vision, and just beyond the sphere of my experience. It felt like a gift that these people who did not know me at all were ready to invest so much trust in me. I appreciate the conversations between me and Andrew, our producer Steve Maher and everyone else. I've even learnt to like the video calls which I absolutely loathed a year ago. They've proved to be quite a nice way to be in contact with people I don't yet know but with whom I share a common ambition.

It's not only me who has had the opportunity to enjoy the uncertainty. Organizing a festival during a pandemic is a new experience for all. Although some of us have already gathered experience on the topic (for instance, our communications manager Saša Nemec, based in Slovenia, just wrapped up a local event including an award for the most antifeminist deed of the year). We've been weekly informed about new restrictions. From early on it was clear that no one will sing (not even hum) in the elevator, nor will there be touchable objects hanging in the escalators. At the moment we are safe to assume that the second floor of Oodi, where we had located many of the works in our imagination, is not available in early June. We have asked the artists to come up with different solutions as there is not even a certainty at the time of writing that Oodi will be open to the public at all. Instead of just one festival, we have planned at least three alternative festivals for parallel futures. Only thing that is definite is that something will happen.

Early this year I was optimistic that things will get back to normal before June, and it's possible to assemble a public event in Central Library. However we wanted to be prepared for everything, and arranged a second open call for audio. In case the live event would not be possible, we'd still have a nice radio programme. Curating the audio content was easier because most of the works already

existed. One just had to listen to them (there were over a hundred submissions). Educated by the first open call, we asked everyone to argue how the piece relates to our theme. Some of the reasonings were further fetched than the others. I still enjoyed listening to the works. Encountering new art felt luxurious when there had been no access to museums, theatres or exhibitions for a while.

I understand the frustration many must feel because premieres are postponed and events are cancelled. I am mostly frustrated by the growing fear that we will not learn anything from the pandemic. The premises for this kind of global plague—the wiping out of habitats of other species and intensive farming of non-human animals—have not been challenged. It would feel absurd to insist on the opening of art institutions or permitting the events or even to demand the assured information of when things will be as they were. They might never be. From many perspectives that is utterly sad. But change is a necessity. It is inevitable.

Tolerating the uncertainty and not knowing is definitely a privilege. My situation is less precarious than that of many. Change of plans does not have a huge effect on me, and my finances are (at the moment) secured even if I won't receive a certain grant or an exhibition gets cancelled. Resilience is not a property an individual can achieve alone. It is nourished and nurtured by the material and communal network one is attached to. I am very grateful to the Pixelache community that I have been invited to join.

*Text edited from Laura Gustafsson's
Notes from a Co-Director: Into the Unknown*

FESTIVAL

06. - 13.06.2021 #BURN_____

During the festival, we hoped to address the **#Burn_____ theme** via postmedia, participatory and somatic contemporary practices, mixing art, design, together with public services, social / -democratic activism, and commons-oriented actions. We wished to facilitate a sharing economy that is not exploitative and exhausting, asking about ethics. Rather than reduce, we consider and promote increasingly complex or non-mediated but network-facilitated exchanges, and commissioned artworks or actions.

Through the Open Calls we were promoting participation in what was written as a “transdisciplinary arts festival”, with an ambition which “connects psychological, social and environmental collapse, and how we can survive it, developing resilience”. With a little more than 3 months until the festival, as co-directors **Andrew Gryf Paterson**, together with **Laura Gustafsson** and the Pixelache production office, we can honestly say that we were planning an ambitious festival with and/or without a venue.

In autumn 2020, it was becoming clear that the COVID-19 pandemic was going to last much longer than anticipated into 2021. Our advance-planned ‘biennale-model’ festival, which **Andrew Gryf Paterson** first took responsibility for in August 2019, launched thematically in January 2020, and one month later confirmed with venue Oodi Helsinki Central Library, has been an ongoing negotiation. We have been discussing spaces inside the building with the Oodi production team since, with the hope that the building will be open in June 2021. It is increasingly likely with Finnish Government decisions about public gatherings that we are likely to be affected by restrictions on physical gathering and accessibility at our Festival.

As the months of programming rolled over, it was also confirmed, although several insecurities that followed the COVID-19 pandemic and its mitigation, that the **#BURN_____ Pixelache Helsinki 2021 Festival** will take place between 06.-13.6.2021, at Helsinki City's new **Oodi Helsinki Central Library**.

This exciting new public learning and leisure centre was voted as the best new library in the world and is very popular with

both locals and international visitors since it opened in December 2018. We hope this festival venue site would encourage, both the visitors of the festival and the **Oodi Helsinki Central Library**, to think about all its spaces, active and passive, ordered and dynamic, as well as the diverse client-base and potential audience.

The Festival Open Calls also related to a site-specific (and presence-based) programme inside **Oodi Helsinki Central Library**, and/or an audio programme, which was a parallel path that was site-specific also - many people could listen to the audio content in their own headphones while visiting the library - but also an alternative in case the venue would be closed. Describing the 1st Open Call selection process in reflection, was that it was like a wedding cake with decreasing scaled layers or tiers of potential contributors with a local foundation base to a special few invited from afar at the top. With regards to that production process, we have identified the few who we wish (and could) invite internationally from across the border, including the advance quarantine period. A small ‘Corona’ achievement! As we got closer to the festival itself in reality, following the 2nd Open Call for Audio, **Andrew Gryf Paterson** has caught himself also using a different metaphor: **Of forked paths into two parallel, potentially overlapping and merging production processes, which at some point, we will need to focus on one side more than the other.** However, they will anyways complement each other. Some contributors from the 1st Open Call would join the audio programme and be (sadly) more remote. Our



financial challenge is that we so far have not gained more festival production funds than usual to make a bigger festival, never mind one which has to consider two parallel productions paths (site-specific presence-based and audio programme).

Helsinki Metropolitan (HELMET) Libraries have been closed from the 30th November 2020, with restricted services, meaning picking up reserved items and returning them. Uusimaa region of Finland, which includes the Helsinki Metropolitan area was also heading into a more restricted 'lockdown' period during March 2021, with new regulations, and it was not sure if these restrictions would be relaxed before June 2021. Our festival at the **Oodi Helsinki Central Library** venue was totally based on **Helsinki City** and **Uusimaa region** regulations with regards to the COVID-19 pandemic. In some ways, this was good, as it was a decision out of our hands, and we could focus on our cultural production agility.

We then planned to announce our **Pixelache Helsinki 2021 Festival announcements** in two stages: one in March 2021, with an announcement revealing confirmed Open Call contributors from both the **Site-specific and Audio-based calls**, as well as our cooperation partnerships; With our second announcement going out around mid-May 2021, when we would know if our venue **Oodi Helsinki Central Library** was scheduled to be opened or closed, and would

so reveal our full programme and schedule. In either case of venue accessibility, **our festival would have an audio/radio programme format with several AV-stream-based performances**. If the venue would be open and/or closed we could have **some restricted presence-based events**, at least outside the front of the building in the underhang area, and hopefully also enjoy some sun and/or warmth in the public space beyond.

Rather than delay or cancel events in the case of pandemia, despite the challenges of precarity and uncertainty in cultural production, we follow forking and merging paths.

*Text edited from Andrew Gryf Paterson's
Thank you for your audio/Planning a festival
with and/or without a venue*

Nonetheless, by the 6th of June 2021, we were set to open our festival which in the end included **on-site performances, video works, installations, lectures, and workshops** - like we first imagined. We also included more **mitigation friendly online streams** (actually 2: both audiovisual and radio), **festival radio over local FM, and audio works which could be listened to on our website during the festival**. Along with all of the above, there were



Photo: Antti Ahonen



The Radio Team in front of Oodi, Photo: Antti Ahonen

hybrid events, like live radio broadcasting on-site with **{openradio}**, who was responsible for the **Pixelache Festival Radio** and broadcasted each day a couple of hours of live interviews after which **Sumugan Sivanesan** was live on air with **fugitiveradio**.

It was important to remember that it was not yet, and it is not yet also, a post-pandemic era we were living in. A good reminder of this was that our two foreign guests needed to spend some more days in quarantine because of exposure to COVID-19, and hence cannot participate on the opening day.

*Text edited from Andrew Gryf Paterson's
First festival of the summer: #BURN*

Overall the festival welcomed more than 80 contributors participating in the festival. Amongst them were: **Jairo Acosta Lara**; **Raine Aiava** and **Pii Anttila**; **Anastasia Artemeva** and **Arlene Tucker**; **Autoturk** (**Lena Kilina**, **Adam Sinykin** and **Sofya Chibisguleva**); **Eva Bakkeslett**; **Paul Beaudoin**; **Željko Blaće** and working group; **Benoit Bories**; **Orkida Braculla**; **Eirin Breivik**; **Yuri Bruscky**; **Alan Bulfin**; **Center For Genomic Gastronomy** (including **Cathrine Kramer**, **Zack Denfeld**; **Emma Conley**; **Laura Allcorn**); **Charli Clark**; **Efrén Cruz Cortés** and **Suzanne Husky**; **caitlin davis fisher**; **Krista Dintere**, **Maija Demitere**, **John Grzinich**, **Jacob Remin**, **Mantautas Krukauskas** and student working group; **Markéta Dolejšová** and **Annukka Svanda**; **Juan Duarte**; **Alexandra Elbakyan**; **Katrin Enni**; **Clio Flego For Iqea Group** (**Tactical Tech**) with **Oliver Keller** and **David Benqué**; **Фрукты Врукты** (**Frukty Vrukty**); **Boris Getaz**; **Ileana Gherghina**; **Karolina Ginman** and working group; **Terike Haapoja** and **Pauliina Feodoroff**; **Max Haarich**; **Margaretha Haughwout**; **Silvia Hosseini**; **Dasha Ilina**; **Elizabeth Johnston**; **Merle Karp** a.k.a. **Folded Visuals**; **Vera Kavaleuskaya**; **Owen Kelly** and **Sophie Hope**; **Sarah Alëna Korolëva**; **Martha Kicsiny**; **Iivo Korhonen**; **Tina Mariane Krogh Madsen**; **Labor**

Neunzehn; **Albert Laine**; **Aistė Laisvė Viršulytė**; **Maximilian Latva**; **Veera Launonen**; **Yoojin Lee** and **Giuseppe Termine**; **Pihla Lehtinen**; **Jonna Lehto**, **Bráulio Bandeira**, **Moa Larsdotter Persson** and **Sofia Palillo**; **Diana Lelis**; **Tyler Liu**; **Eva Macali**; **Amelia Marzec**; **Max**; **Wojtek Mejor**; **Ranjit Menon**; **Peter Morgan**; **Anna Mu**; **Akash Muralidharan**; **Fahmi Mursyid**; **Kristo Muurimaa**; **Mia Mäkelä**; **Ida Nerbø**; **Dorota Orlof** and **Krisjanis Rijnieks**; **Leo Pahta**; **Ben Park** and **Brodie Campbell-Park**; **Ananthakrishnan Pillai**; **Marcus Petz**; **Andrejs Poikāns**; **Aga Pokrywka**; **Anna Priedola**; **Leena Pukki**; **Eileen Rainer**; **Ashwin Rajan**; **Vishnu Vardhani Rajan**; **Tivon Rice**; **Mariana Salgado**; **Inga Salurand**; **Julian Scordato**; **Sumugan Sivanesan** and **Sophea Lerner**; **Mohamed Sleiman Labat** and **Pekka Niskanen**; **Juliana Irene Smith**; **Daniela Solis**; **Sylvain Souklaye**; **Swan Meat**; **Tuomo Tammenpää**; **Oili Tarvainen** and **Anna-liisa Valimaa**; **Áron Tihanyi**; **Anne Tolvanen**; **Babacar Traore**; **Ernest Truely**; **Justin Tyler Tate**; **Bengisu Uykusu**; **Arvid Van Der Rijt**; **Leda Vaneva**; **Taneli Viljanen**; **Spāre Vītola**; **Helen Västrik** and **Jaanika Arum**; **Christa Wall** and **Andreea Vladut**; **Valerie Wolf Gang**; **Eero Yli-vakkuri**; **Anne Yoncha** with **Daniel Townsend**; **Ola Zielińska**; **Milda Ziemane**; **Elza Zīverte**; **Reinis Žodžiks**; **Louise Ölund**.



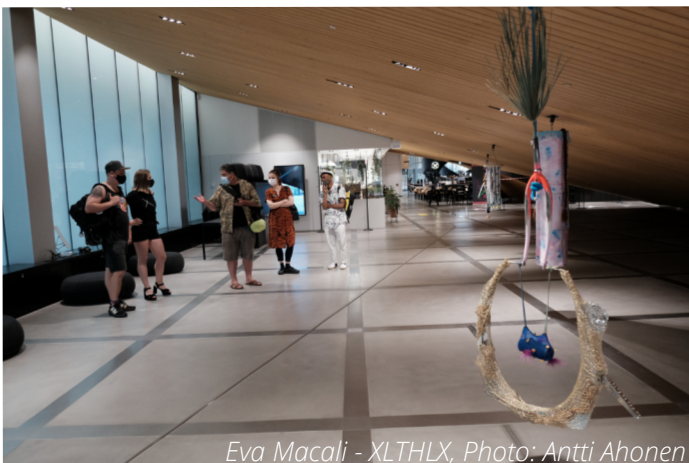
Harich - Republic of Užupis; Photo: Antti Ahonen

SITE-SPECIFIC WORKS and INSTALLATIONS

The festival saw **twelve (12) site-specific works**, with many installations present throughout the 3rd and 4th floors of the **Oodi Helsinki Central Library**, amongst them **Peter Morgan's I AM THE MESSENGER**; **Leda Vaneva's Breakerspace**; **Anna Mu Muchenikova's #BurnEcocide**; **Coven Intelligence Program's STAKES: Witch/Plant/Machine Chronicles I-III**; **Max Haarich's Embassy of the Republic of Užupis**; **Tyler Liu's Ideological war of GAN - How we learn from what AI learns from us?**; **Krisjanis Rijnieks, Dorota Orlof, Ranjit Menon and Leda Vaneva's KONCH**; **Terike Haapoja and Pauliina Feodoroff's Monenlaisten symbioosien internet**; **Kristo Muurimaa's re/covered**; **Babacar Traore's Trésor retrouvé**; **Eva Macali's XLTHLX**; **Leena Pukki's Decomposer Syndicate**; the week-long art correspondence event by **SoS (Raine Aiava, Alan Bulfin, Eva Bakkeslett, Pii Anttila) - Aerobe Conversations - Home Cultured Stories**; and the final performance by **Arvid van der Rijt**, titled **Bandoeng-Bandung**.

We had also a very special honor at hosting author **Silvia Hosseini** as our **Essayist in Residence**, throughout the week, and **Sumugan Sivanesan's fugitiveradio** which broadcasted from the premises of the **Oodi Helsinki Central Library** every day. All in all there were **eight (8) daily broadcasts**, namely: **fugitiveradio #1 - Roaming Radiophonic Picnic**; **fugitiveradio #2 - Poethical Descriptions**; **fugitiveradio #3 - 'Swings and Ropes' with Irina Mutt**; **fugitiveradio #4 - 'Snow Globe Effect' post-vax mental health chit-chat with Tania Nathan**; **fugitiveradio #5 - Hum Club**; **fugitiveradio #6 - Karaoke (Theory)**; **fugitiveradio #7 - 'Cacerolazo' environmental percussion and Helsinki Samba solidarity with Suva Das**; and **fugitiveradio #8 - 'Democracy Day! What do you think?'**

On top of that, the site of the **Oodi Helsinki Central Library** was the backdrop for many site-specific events throughout the week of the Festival. We started the week with **Ernest Truely's Pop-up Spa**; **Taneli Viljanen's Jäljet: Metamorfoosin tapahduttua**; **RYBN's Guided tour to Alkovi Gallery and The Great Offshore - Radio performance**; with more workshops, like **Markéta Dolejšová and Annukka Svanda's BYOK [Bring Your Own Kitchen] sessions**; **Anna Priedola's The Book of Food**; **Labor Neunzehn's "All Sources are Broken"**; and **Anastasia Artemeva and Arlene Tucker's Free Translation Session: Return, Release, Renew, Place On Hold**.



Eva Macali - XLTHLX, Photo: Antti Ahonen



Coven Intelligence Program STAKES, Photo: Antti Ahonen

AV-STREAM and SCREENINGS

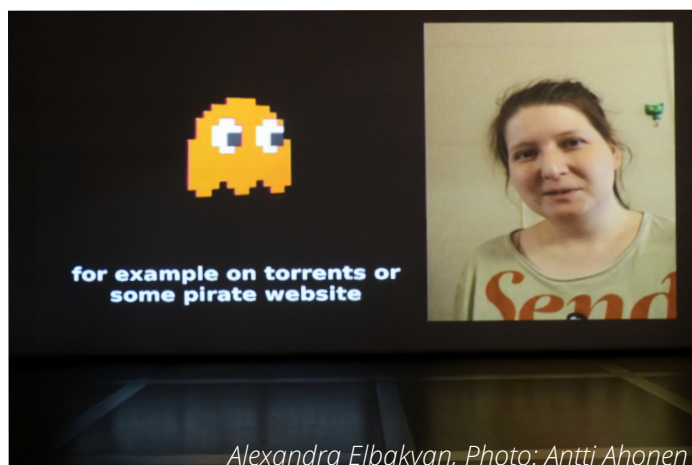
As the **#BURN__** festival was planned as a non-linear hybrid festival, we could not have planned it without several AV-streaming sessions. Those came to be a customary device for connecting to our audiences throughout the years 2020 and 2021.

The festival saw **fifteen (15) AV-streaming sessions** including presentations and artists' talks, performances and film screenings. Some of the workshops were also, in light of the recent pandemic conditions, transferred online. Of the fifteen AV-streaming sessions, nine (9) of them were presentations and artist talks, namely: **Dimora OZ's** presentation of the **ARKAD** project; **Karolina Ginman's** and member **Irina André's** presentation of **A Human Ensemble**; **Mohamed Sleiman Labat, Pekka Niskanen's** presentation of **Nomadic Seeds: Desert Strawberries and PhosFATE in the Baltic Sea**; **Фрукты Врукты's** (Frukty Vukty's) **Диалоги с городом / Dialogues with the city**; **Aleksandra Elbakyan's** **Ковчег Sci-Hub для спасения науки / The Collapse of Science and the ark of Sci-Hub**; **ASEF Mobility group's** **Creativity and Well-being Series across three continents** with three video-streamed podcasts titled **Feel. Think. Do! - The importance of young creatives getting decision-support to stay at their passion, Living Musically - music and its impact on health, Post-festival reflections on Hybrid Cultural Production and Mental Health**; **Marcus Petz's** **Re-localizing Resilience in the Bioregion**; member **Mia Mäkelä's** **Ihmiskatseen lyhyt oppimäärä**

/ The human gaze: short syllabus; the artists' talk **Skin Talks** featuring **Valerie Wolf Gang, MAX** and **Martha Kicsiny**; and member **Ashwin Rajan's** presentation of **Dementia VR**.

We have also introduced **three (3) film days** which took advantage of **Oodi Helsinki Central Library's Maijansali** with simultaneous online screenings. The three projects presented were: **Iivo Korhonen's Magic Muscle Moments screening #1**; **Ananthakrishnan Pillai's The Celluloid Woman screening #1**; and **VALMED ry - Surprise Package screening**.

On top of the more easily streamed content that we have all learned to love during these two years, we have made it our goal to also play with the medium. As an association dealing predominantly with emergent media art, **we have produced and/or streamed several more live performances**, like: **Jonna Lehto, Bráulio Bandeira a.k.a. Deepneue, Moa Larsdotter Persson and Sofia Palillo's Animal Being**; **Tivon Rice's Models for Environmental Literacy**; and **Merle Karp a.k.a. Folded Visuals** and **Hendrik Kaljujärv's Nature as Magic**.



RADIO/AUDIO

In Autumn 2020, following half a year of the COVID-19 pandemic, it started to become clear that it was necessary to develop a forked path in Pixelache Festival planning for June 2021 - the obvious solution for us was **Pixelache Festival Radio!**

One of the oldest media forms at a physical distance from each other it seemed an ideal way of making a festival event with local and international contributors regardless of mobility and gathering restrictions. The excess of screen-based media in recent years, particularly during our *#StayAtHome* period has encouraged a blossoming of attention to and listening to podcasts, as well as new group-discussion apps which use voice only. All of which added to the popularity of audio-streaming services, audiobooks, and online radio while on the move.

So in the **#BURN___ Pixelache Festival** we returned to radio, after recent activity with the **Parasite Radio** and **BioSignals projects** (2017-19), and **fugitiveradio** (2020), but also with memories of the years 2004 - 2005 when hybrid radio was still an emerging practice. Pairing up again with **Sophea Lerner**, who was responsible for those early radiophonic adventures within Pixelache, we announced a partnership with **{openradio}** to bring you:

- A live radio stream of festival events specially made for or adapted for radio;
- A programme of audio works from the Festival's 2nd Open Call for audio;
- Educational partner contributions and Pixelache member podcast highlights;
- Other festival coverage, interviews with artists and the likes;
- A local FM radio broadcast around **Oodi Helsinki Central Library** with a fresh *Bring Your Own Radio (BYOR) to listen concept*.

During the festival days and with a short repeat after, you were able to listen to the **Pixelache Festival Radio** stream through the Pixelache website at **burn.pixelache.ac**, and on

{openradio}, an emerging platform that supports independently produced open-content audio streams, through the website **<https://openradio.in>**. The FM broadcast was also available in and around the outdoor spaces near **Oodi Helsinki Central Library** through the short-lived, but well-used **frequency of 91.4 FM**. Visitors were enticed to **Bring Their Own Radio**, and enjoy the festival safely.

We had not just a few, and not just a several, but a myriad of **Audio and Radio contributors**, each with their own unique contribution, namely: **RYBN**; **re/covered**: discussion with **Kristo Muurimaa**; **Jairo Acosta Lara**; **Autoturk** (**Lena Kilina**, **Adam Sinykin** and **Sofya Chibisguleva**); **Paul Beaudoin**; **Benoit Bories**; **Orkida Braculla**; **Yuri Bruscky**; **Center For Genomic Gastronomy** (**Cathrine Kramer**, **Zack Denfeld**, **Emma Conley**, **Laura Allcorn**, **Akash Muralidharan**, **Eileen Rainer**, **Eirin Breivik**); **caitlin davis fisher**; **Clio Flego for Iqea Group (Tactical Tech)** and with **Oliver Keller** and **David Benqué**; **Boris Gétaz**; **Ileana Gherghina**; **David Goren**; **Alëna Korolëva**; **Tina Mariane Krogh Madsen**; **Maximilian Latva**; **Veera Launonen**; **Yoojin Lee** and **Night(S) Of Philosophy** and **Giuseppe Termine**; **Amelia Marzec**; member **Wojtek Mejor**; **Fahmi Mursyid**; **Ida Nerbø**; **Leo Pahta**; **Itäinen Mynämäki** and **Sylva Sylvarum**; **Ben Park** and **Brodie Campbell-Park**; **Julian Scordato**; **Juliana Irene Smith**; **Daniela Solis**; **Swan Meat**; member **Tuomo Tammenpää**; **Bengisu Uykusu**; **Aistė Laisvė Viršulytė**; **Christa Wall** and **Andreea Vladut**; **Anne Yoncha** with **Daniel Townsend**, **Anne Tolvanen**, **Oili Tarvainen** and **Anna-Liisa Valimaa**; **Ola Zielińska**; **Louise Ölund**; **The.Nest**; and **Sylvain Souklaye**.

Additionally, we also had several **educational and other partners' contributions** to the Audio and Radio portions of our festival. **Eesti Kunstiakadeemia (Estonian Art Academy) - New Media** division has presented the works of: **Sarah Elizabeth Johnston**; **Katrin Enni**, **Helen Västriik** and **Jaaniika Arum**; **Inga Salurand**; **Sensory Recordings Mix**; and **Áron Tihanyi**. **Aste Gallery** and **Liepāja University Art Research Lab** have contributed with the **Audio Exploration Of Mental Ecologies** by Bachelor, Masters and Doctoral students and recent graduates of the

Liepaja University New Media Art Programme, namely: **Elza Zīverte, Spāre Vītola, Reinis Žodžiks, Milda Ziemane, Diana Lelis, Andrejs Poikāns, Maija Demitere** and others. The **#Burn___Slow Programme Contribution** also included **Krista Dintere, Jacom Remin, John Grzinich** and **Mantautas Krukauskas**.

Other contributions were presented by **Ääniaalto Festival** and **Dada Aalto Media Lab Student Organisation**; **Interdisciplinary Festival Ūmēdē: X-disciplinary Symposium For Emerging Art and Related Matters** presented by **Rasu Radijas (Rasos Radio)**; with the **3 Continents Creativity and Well-Being Working Group**, which featured partners from **Karachi Biennale Trust, Gem Sydney** and **Pixelache**; **Antònia Folguera** from **Xarxa De Ràdios Comunitàries De Barcelona**; **Željko Blaće** with **Rebecca O'Neill** and **Wikimedians working group** in collaboration with **Avoinglam Finland**.

Of course, we could not forget also about including our tightly knit community through the **Pixelache Programme 2020 Contributions**, namely: **Vera Kavaleuskaya, Sumugan Sivanesan's fugitiveradio** which was featured every day of the Festival from 15:00-16:00 EET live through the **{openradio}** stream; **Juan Duarte, Owen Kelly** and **Sophie Hope, Aga Pokrywka**; and **Mariana Salgado**.

After the festival all of the contributions were uploaded to be post-listened through our website <https://burn.pixelache.ac/posts/listen-in-audio-open-call-playlists> through curated playlists namely: **in between the worlds; reverse, return, regenerate; Pixelache travel guide part 1: Val di Fiemme; a spark in a barn, in the body, in an oppressing society; Pixelache travel guide part 2: Random City; haunting futures, cyborgs and test subjects; Pixelache travel guide part 3: in the here and now; I'll take care of you; and onesies for special occasions**.

The Pixelache Festival Radio could not have been possible without the **Pixelache Festival Radio production Team!** Pixelache Festival Radio was broadcast on **{openradio}** in partnership with **Pixelache, Korppiradio, Oodi Helsinki Central Library** and **M-Cult**, while the broadcast planning and production were by **Phonebox Productions**. The **Radio Project Lead** was **Sophea Lerner**, while **Miia Laine** acted as the **Radio Producer**. The FM broadcast system was enabled by **Kalle Kuisma, Tuukka Haapakorpi**, and the online broadcast system was enabled by **Kaustubh Srikanth**. The list would not be complete without mentioning the student radio interns: **Anže Bratuš** from **Aalto University** and **Onyedikachi Ben** from **Sibelius Academy**.



The Radio Team in front of Oodi, Photo: Antti Ahonen



The Radio Team in front of Oodi, Photo: Antti Ahonen

WORKSHOPS

As traditionally, the **#BURN___ Festival** has also featured several workshops from the most varied disciplines.

Amongst the festival programme we have presented: members **Anastasia Artemeva** and **Arlene Tucker**'s **Free Translation Session: Return, Release, Renew, Place On Hold**; **Annikka Svanda** and **Markéta Dolejšová**'s **BYOK [Bring Your Own Kitchen]**; **Labor Neunzehn**'s **"All Sources are Broken"**; **Marcus Petz**'s **Re-localizing Resilience in the Bioregion**; **Anna Priedola**'s **The Book of Food**; **Justin Tyler Tate**'s **hACKathon**; **Dasha Ilina**'s **Center for Technological Pain**; **Albert Laine**'s **Virtually Yours**; **Charli Clark**'s **We Walk Together**; **Pihla Lehtinen**'s **Only Moment Left** LARP workshop; and members **Arlene Tucker** and **Vishnu Vardhani Rajan**'s **Convivial Complaint Cell**.



Free Translation Sessions, Photo: Antti Ahonen



Convivial Complaint Cell, Photo: Antti Ahonen



Albert Laine - Virtually Yours, Photo: Antti Ahonen



Photo: Antti Ahonen

AFTER FESTIVAL EVENTS

As at every festival, and with this one being no exception, some of the Festival's activities, have permeated out of the Festival's boundaries.

We had several events that for one or another reason, needed to be scheduled outside the festival's summer boundaries, namely **#BURN___Slow: Selected works and Playlist**, **Pixelache Echo** via **Rasų Radijas** and **The Rain Theatre**.

#BURN___ Slow: Selected works and playlist

The **#Burn___Slow Online Radio Program** which was played throughout the **Pixelache Festival Radio** during the festival included 16 young Nordic-Baltic sound artists' audio works, which were compiled and replayed through an openly available playlist. Relisten to the **Burn___Slow: Nordic-Baltic Sound and Radio Art for Mental Well-being** [here](#).

Well-being and Creativity Across 3 continents: Four Podcasts now published

As with The #Burn___Slow Online Radio Program, also the **Well-being and Creativity Across 3 continents** project was later published as a series of video-broadcasted podcasts. You can relive the four podcasts, namely **Realising One's Creativity** by **Channan Hanif** and **Atteqa Malik**; **Living Musically: Music and its impact on health** by **Dr Tom Cochrane**; **Value of Decision Support for Emerging Young Artists** by **Ange Weinrabe**; and **Post-festival reflections on Hybrid Cultural Production and Mental Health** by **Andrew Gryf Paterson** and **Mathilde Palenius** through the [YouTube links](#).

Pixelache Echo

This year Pixelache festival was collaborating with **Rasų Radijas**, a platform for exhibiting sound works, conceptual playlists, shows, live event broadcasts and a variety of audio



Photo: Antti Ahonen

content, whereby we exchanged radio content in both our programmes, including the inaugural **ūmédè: x-disciplinary symposium for emerging art and related matters**, that took place a few days (17-20.6.) after our #BURN___ Pixelache Helsinki festival. This was for us, an example of the value of cultural exchange, curatorial partnership and open radio processes.

The following hand-picked playlist by **Gaile Griciute** was selected from our Open Call for Audio selection that was presented during the festival via radio stream, and produced by festival partners **{openradio}**, with the following contributors in order of appearance: **Ileana Ghergina, Jairo Acosta Lara, Orkida Braculla, Autoturk (Lena Kilina, Adam Sinykin, Sofya Chibisguleva), Yuri Bruscky, Ileana Ghergina, Anne Yoncha, Fahmi Mursyid, Amelia Marzec, Leo Pahta, Julian Scordato, Veera Launonen, Yoojin Lee, Giuseppe Termine, Tuomo Tammenpää.**

The Rain Theatre

Unfortunately, it was necessary to postpone **Mandarina Collective's The Rain Theatre**, which was supposed to happen on Sunday 6th June, due to the COVID-19 space restrictions. However, we managed to secure another time

slot at **Oodi Helsinki Central Library** in September, although with restrictions - only a limited number of persons could attend.

In **The Rain Theatre**, a multi-sensorial experience by Ana Álvarez Piedehierro, Ina Fiebig and Ines Montalvao the science of cloud formation and rainmaking is blended with English storytelling in a sensorial experience, supported by a magical scenography, analogue projected visuals and soundscapes that will transport the audience to the rainforest itself.

Water, coming from the abundant rains, is the blood that flows in the Amazon. Human action, ubiquitous nowadays not only alters essential natural mechanisms like the water cycle but also causes biodiversity loss, displaces indigenous communities, threatening knowledge and symbiotic ways of living with Nature. Combining storytelling with all our senses will translate into a universal language, as we aim to create awareness about one of the most important phenomena that take place in the Amazon, and elsewhere: Rain.

The performance was conceived as a multi-sensorial experience and aims to bring the science of cloud formation and rainmaking closer to young and family audiences.



Photo: Antti Ahonen



Photo: Antti Ahonen

PROJECTS

Pixelache Helsinki powered projects ..

PERFORMATIVE HABITATS

12.11.2020 - 30.09.2021

Egle Oddo's Performative Habitats is a participatory project between art, philosophy and natural sciences.

The program included a series of exhibitions, actions, events, and lectures in **Zagreb, Palermo, Rome, Vienna, Tunis, Mänttä** and **Helsinki**, culminating with an installation en plein air at the **XXV Mänttä Festival of Visual Arts**, held in Finland in June 2021. The installation was activated during the summer of 2021 through a series of performances. The Performative Habitats project is curated by **Lori Adragna** and includes several creative moments which will be published as a monographic publication produced in collaboration with **postmediabooks publishing house, Milan**.

Named to indicate their continuous evolution and mutation, the artist creates living sculptures and installs evolutionary gardens accessible to the public. By planting cultivars and wild species in synthesis, the artist blurs the lines between the designs of agricultural sites and urban parks intended for leisure, and the seemingly chaotic appearance of the wilderness. Many critics have observed that in the landscapes created by Oddo, there is a fascination for unusual assemblages of plants that appear clearly distinguishable from their surroundings due to their biotic identity. These gardens become protected areas for biodiversity, allowing the most vulnerable species to thrive. During the course of the project, the artist aimed at activating the gardens through a performance program, observing the way in which different forms of life relate to each other.

Performative Habitats merges biology, botany, and natural sciences with the varied languages of artistic disciplines. At a historical moment that sees climate change among our primary emergencies, the artist aims to convert everyday practices and establish new production methods that are sustainable for the environment. Through her environmental approach, Oddo's work develops through the creation of living sculptures that reside in the realm of public works of art.

Before concluding at the **Mänttä Festival**, the series of performative actions took place in **Croatia, Austria, Italy**, and **Tunisia**. The project was realised in collaboration with the following partners: **Gallery GMK, Myymälä2 Gallery, Mänttä Festival, Pixelache Helsinki, ProArtibus Foundation, STEBICEF Department** and the **Department of Humanities of the University of Palermo, CBBC - Center of Biotechnology of Borj Cedrja**. In specific locations, the project exists thanks to the collaboration with the following curators: **Lea Vene** at the GMK Gallery, Croatia; **Basak Senova** at the University of Applied Arts in Vienna; **Anna Ruth** at the Mänttä Festival, Finland.

The project was supported by: the **Italian Council (8th Edition, 2020)** program to promote Italian contemporary art in the world by the **Directorate-General for Contemporary Creativity of the Italian Ministry of Cultural Heritage and Activities and Tourism**; the **Arts Promotion Center Finland**; the **Finnish Cultural Foundation**; the **Italian Cultural Institute of Helsinki**; the **Italian Cultural Institute of Tunis**.



Photo: Antti Ahonen

Locations and activities:

- 12.11. - 12.12.2020: **Five Short Stories**, curated by **Lea Vene**, performances and solo exhibition at contemporary art **Gallery GMK**, Pavla Šubica 29, 10000 Zagabria, HR.
- 5.12. - 15.12.2020: screening of **Performative Habitats #1**, the first performance of the series, during the **Day of Italian Contemporary Art**, 16th Edition promoted by AMACI, Association of Italian Museums of Contemporary Art. Realised in partnership with the **Italian Cultural Institute in Helsinki**. [Here](#), documentation of the performance.
- 10.12.2020: performances and seminar coordinated by **Professor Elisabetta Di Stefano**, at Palermo University Department of Humanistic Science, Viale delle Scienze, building 12, I-90128 Palermo IT. [Here](#), documentation of the seminar.
- 31.1 - 20.2.2021: artist residency at **ProArtibus, The Croft** in Tammisaari, Gustav Wasas gata 11, 10600 Ekenäs FI.
- 8.4.2021, at 12:00: **Performative Habitats #2**, performance-installation of evolutive garden as permanent public work at the **Public Library Giuseppe Zigaina**, via Trieste 33, 33052 Cervignao del Friuli IT. The action is part of the **XV Contemporary Art Exhibition titled Liminality - Betwixt and Between**, curated by **Eva Comuzzi** and **Orietta Masin**.
- 13.4.2021, from 16:00 to 18:00: seminar coordinated by **Professor Maria Giovanna Musso**, for the course of Sociology of Change, Art and Creativity, at the Department of Social and Economic Sciences of the **Sapienza University of Rome**, Via Salaria 113, 00198 Rome IT. The seminar will host a conversation with curator and art critic **Lori Adragna** and **Michela Becchis**.
- 17.4.2021, at 12:00: **Performative Habitats #3**, performance at the **Botanical Garden of La Sapienza University**, Largo Cristina di Svezia, 23 A - 24, 00165 Rome IT. The performance is developed in collaboration with botanist **Flavio Tarquini**.
- 27.4.2021: performance and seminar coordinated by **Professor Basak Senova**, at the **University of Applied Arts Vienna**, Oskar Kokoschka-Platz 2, 1010 Vienna AU. The seminar will host a conversation with philosopher **Leonardo Caffo**.
- 21 - 23.5.2021, participation to **IPER Festival delle Periferie**, curated by **Giorgio de Finis**, with the video documentation of **Performative Habitats #1** (Zagreb 2020).
- 12.6. - 30.8.2021: installation-performance at **XXV Mänttä Festival** curated by **Anna Ruth**, at **Pekilö Exhibition Centre and surroundings**, Tehtaankatu 21, 35800 Mänttä FI.
- 29.03.2022: at 18:00, video and book launch at **MAXXI - National Museum of 21st Century Art**, in collaboration with **Italian Institute of Culture in Tunis**, and with **Italian institute of Culture in Helsinki**.
- 08.04.2022: at 17:00, book launch at **Italian Institute of Culture in Helsinki**.
- 20.04.2022: at 17:00, book launch at **Myymälä2 Gallery**, Uudenmaankatu 23 F 00120 Helsinki FI.



Photo: Antti Ahonen

FREE TRANSLATION SESSIONS

12. - 13.05.2021

In May 2021, the team behind **Free Translation** organised a professional development workshop on how to incorporate artistic practice into a rehabilitation program. The team presented the Free Translation project, shared their techniques, discussed ways to participate in the program and engaged with the participants to share and hear more about their work. The main language of the meeting was to be held in English and language support for Finnish and Russian could be given.

Free Translation is an ongoing international art project and a series of open workshops for system-impacted people to share their thoughts and experience through art practice. In this project members **Anastasia Artemeva** and **Arlene Tucker** use translation techniques as a means of creatively interpreting works of art. This means that they interpret the meaning of the works and create new works of art based on the translations. This can be a translation into another language or another medium. For example, a poem can be realised into a photograph and a drawing can be written as a letter. In this way, we make new works of art and literature and attempt to understand each other and ourselves as we have an open dialogue. After a new work is complete, it is sent to the original author via an art exchange program. To date, the project received over 100 works of art from people affected by incarceration who have participated in this program. Visit the online gallery at <https://freetranslation.prisonspace.org>.

As a result of many years of collaborating with system-affected people, we recognise the need to prepare a person for reintegration into society. Free Translation project experts see the idea of reintegration to mean finding a place in society, but also how to communicate, confront, and approach and identify one's feelings, thoughts, and needs. The project offers a diverse, inclusive and transcultural approach to arts in and around institutionalisation.

Working together with organisations in Finland and abroad we can reach more people who are in need of tools for self-expression. This is a unique project for Finland, as it allows the sharing of art, experience, and knowledge internationally. This project ensures diversity, promotes empathy and helps to build a more tolerant society. As inclusivity and creating space for all voices to be heard is the project's aim, we have implemented a way for incarcerated artists to create with others.

Our community is a **skill-sharing based group for artists, educators, lawyers, policymakers and social workers in Russia, Finland, Belgium, the United States**, and beyond. In this cross-disciplinary project, we invite workers from different departments, such as social workers, psychologists, guards, and educators.



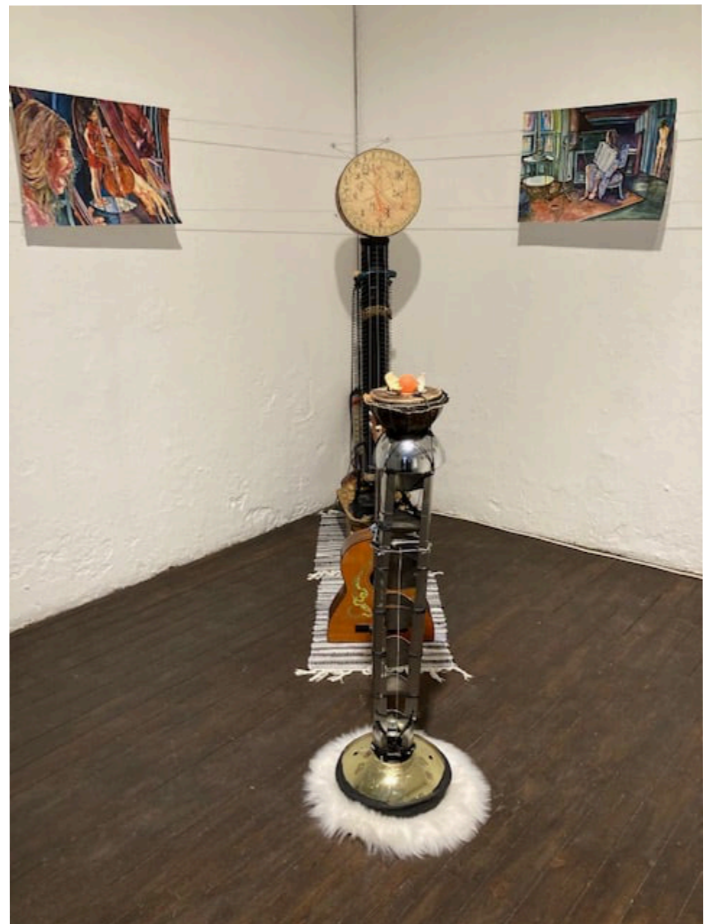
UNDER A FOOLED MOON

09.05.2021

From 30 April until 9 May 2021, the Helsinki-based artist Suvadeep Das exhibited a large series of watercolour portraits of 'protagonists' and instrument-sculptures that were brought to life during impro-performances at the **Myymälä2 Gallery** exhibition '**Untitled**'. **fugitiveradio** / **Sumugan Sivanesan** collaborated with the artist for **Under a Fooled Moon**, a closing ceremony and collective radiophonic ritual based around a live improvised voice session led by Suva. Guests could join onsite at the **Myymälä2 Gallery** and online via SonoBus, a free and open source multi-user audio streaming platform (**SonoBus Private Group: underafooledmoon**).

They were asked to bring FM radio receivers, earbuds, smartphones and Bluetooth speakers to open a portal between parallel (sonic) universes. The situation was devised in collaboration with **Sophea Lerner** and **Timo Tuhkanen**.

The event was streamed live to <https://openradio.in/live> with audio documentation is available at <https://fugitive-radio.net/2021/05/15/live-broadcast-under-a-fooled-moon/>. The exhibition was supported by **Artists at Risk**.



NON VIOLENT COMMUNICATION LAB

08.12.2021

Nonviolent Communication Lab was born out of the immediacy to create a space available for practitioners of Nonviolent Communication, in short NVC. It was designed for people interested in listening and being heard in a non-judgemental way with the help of Nonviolent Communication as proposed by **Marshall Rosenberg**.

Vishnu Vardhani Rajan and Arlene Tucker have arrived at this work from Performance and Visual Arts. The combinations the artists brought were - Listening, Diversity and Inclusion work, and Interpreting common speech into Nonviolent Communication as their points of conjunction. They tried to challenge existing roles of facilitators in workshop scenarios by employing lab as our methodology.

The organising team composed by members **Arlene Tucker** and **Vishnu Vardhani Rajan**, met in the beginning at Pixelache office space and then moved to a virtual ZOOM meeting space in 2020 and returned to the office in 2021.

NVC is about connecting with ourselves and others from the heart. It's about seeing the humanity in all of us. It's about recognizing our commonalities and differences and finding ways to make life wonderful for all of us.



Photo: Ashwin Kumar Rajan



Photo: Ashwin Kumar Rajan

MEANWHILE IN AN ABANDONED WAREHOUSE

08.01. - 24.12.2021

Meanwhile in an Abandoned Warehouse began at a **Social Tools Conference** held in Suomenlinna in summer 2018. There **Owen Kelly** and **Sophie Hope** conceived the idea of a fortnightly podcast about cultural democracy and the commons, in which they would discuss current events and interview activists, artists and academics. They uploaded the first podcast on Friday, October 12, 2018 and from then on the duo aired podcasts every second Friday from then until the 28th of August, 2020 when Meanwhile in an Abandoned Warehouse celebrated its 50th edition. In this period, Owen Kelly and Sophie Hope, had built up a regular audience of between 2,000 and 5,000.

They decided to take two months off to consider what they had achieved and what they wanted to do next. This time of silence actually lasted four months. During that time they rethought their activities for 2021 and 2022, and devised a plan for four weekly podcasts each month, separate but related. They also planned to redevelop the website at <https://miaaw.net> into a hub for live events and online meetings, as well as an archive for the podcasts.

On the 8th of January 2021 the Meanwhile in an Abandoned Warehouse team restarted its podcasts and has been uploading episodes weekly. **Meanwhile On An Abandoned Bookshelf** comes out on the first Friday of each month. **A Genuine Inquiry**, a series of audio-essays appears on the second Friday. **A Culture of Possibility**, hosted by **Francois Matarasso** and **Arlene Goldbard** comes out on the third Friday, and **Common Practice** appears on the fourth Friday. If there is a fifth, the team behind Meanwhile in an Abandoned Warehouse also broadcasts **Random Canyon**.



CONVIVIAL COMPLAINT CELL

01.01- 31.12.2021

Pixelache encourages its members and community to speak their minds. **Convivial Complaint Cell (CCC)** is a positive action plan which offers guidelines, perspectives, and accountability practices for and within the community building process. Members **Vishnu Vardhani Rajan** and **Arlene Tucker**, during 2021 and further, will use feminist interventions and practices moved by equity at the centre of the support structure of all processes.

complaint making by having convivial sessions that may include coming together for a tea, quilt, or simply having free form conversations that hold space for listening and being heard.

Convivial Complaint Cell is a framework based on **Sara Ahmed's work on Complaint Making as Diversity work.**

Convivial Complaint Cell is first and foremost a practice of everyday activism. Convivial Complaint Cell aims to stay objective, and intentional. The project does not act as a service, yet it holds space for people to find clarity in dialogue, as well as offers communication techniques. Vishnu Vardhani Rajan and Arlene Tucker come from the perspective of promoting accountability, accessibility, receiving and delivering empathetically while staying authentic to auto-ethnographic methodologies. Their largest and most heartfelt intention is to move towards an equitable society, and therefore association, where all voices, and especially underrepresented and minority voices that otherwise are not heard, are heard.

This project aims to develop a platform, online and in-person, where people can feel safer sharing a complaint. When a complaint has been made, Convivial Complaint Cell will meet it with support and will aim at gaining clarity and offer support. It will further try to destigmatize and decolonise



Photo: Antti Ahonen



Photo: Antti Ahonen

INTERNSHIP REPORT

01.04. – 30.09.2021

After a first internship during the Pixelache #Burn____ Summer projects in 2020, **Mathilde Palenius** participated in the production of the **#Burn____ festival** as an intern, working side by side with **Steve Maher**, producer of the 2021 festival.

The **Erasmus+ programme** offered the possibility for Mathilde Palenius to effectuate a second internship with the Pixelache association as part of her master's degree in **Projects in International and European Cultural Engineering** (University of Burgundy, France).

During her internship, her main tasks included: interacting with artists, management of expenses, hands-on production and technical work on-site during our events, resourcing of materials, resourcing of staff, organisation of volunteers, coordination of labour, coordination of the public, engaging with the public when necessary, overseeing the maintenance of installed works, overseeing the execution of live events, interacting with the larger institution in which the events took place, working with the associations' community and coordination of events online information.

Thanks to **Steve Maher** who was a very available, comprehensive and encouraging tutor during this internship. Thanks as well to **Saša Nemec**, **Tiina Bodonyi**, **Andrew Gryf Paterson** and **Laura Gustafsson** with whom it has been a pleasure working on the festival.

*Pixelache intern
Mathilde Palenius*



NETWORKS

Though Pixelache originated as a local event in Helsinki, it has developed into an important hub within an international network of electronic arts festivals. Although sleeping dormant as a network since 2015, members of the Pixelache Network are **Access Space** (Sheffield), **Mal au Pixel** (Paris), **Pixelvärk** (Stockholm), **Piksel** (Bergen), **Pikslaverk** (Reykjavik), **Pixelazo** (Colombia), **Afropixel** (Dakar) and historically **PixelIST** (Istanbul, 2009).



Image: Art and Renewable Energy Network Meeting

ONLINE PRESENCE

As a new media association and festival we understand the importance of visibility through social media, although in recent years, with the rise of influencer marketing and virality, and especially in the last, 'fully online' year, it has been more and more difficult to reach our audience. Nevertheless, with the restart of live events, we have fully started to engage with our live audience again.

The disparity, as last year, is visible mostly with the decrease of views (of posts) and Facebook event attendances, while the audience numbers (page likes, followers and group members) are still steadily increasing.

Facebook

Facebook likes increased again this year (+152 in 2020 and +40 in 2021). As mentioned before the disparity in audience numbers and actual audience engagement is big. The unique viewers of the whole programme events were much less (-12.8K) as also responses to the overall festival programme events (-37.2K). We have also seen a small increase in "Facebook event attendance" with around 640 more attendees. Of course, the two years behind us saw an overall increase in reliability on social media and social media-driven advertising, with which, as a small association, we cannot compete. Luckily the decrease in 'online attendance', has no correlation with the scale of attendance to our events, as all events were well attended.

Although the numbers of reach and attendance of Facebook events decreased, the number of followers is steadily increasing. In 2021 we saw an increase of another 40 likes on our Facebook page, 34 members in the connected Pixelaching group (with a steady increase in 2019 and 2020) and a decrease of 5 members on the TrashLab group. That is to be expected as almost no TrashLab events are happening and no relevant content is posted in the group, although we still update it occasionally as the events aim to be restarted in the future.

The Webpage

The **webpage pixelache.ac** has seen a very big increase of overall visitors, by 29,1K and at the same time a very big increase of overall unique visitors, by 29,7K! We have, as every year made a dedicated Festival website, with a dedicated online streaming and broadcasting platform for the festival's events. Posting on the website has been even more regular than in the previous years, thanks also to the regular blog post updates from the #BURN___ Pixelache Helsinki Festival 2021 production team.

The festival webpage has seen a huge decrease in Page Views (-19,9K) and a decrease in Users of the festival sub-page (-993), which could be attributed to a different system of data aggregating in 2021.

Twitter

The **Twitter** platform has seen a steady increase in followers and retweets of content throughout the year. The number of followers remained steady at around 2.2K with an increase of 72 followers.

Instagram

This year, our **Instagram** platform was revamped with our new member Wojtek Mejor and the #BURN___ Pixelache Helsinki graphics. With the new Instagram page, we gained 291 new followers in the last year.

	2018	2019	2020	2021	
Facebook likes	3,141	3,379	3,531	3,571	40
Reach of Festival/ Programme Events	70,3K	42K	N/A	29,2K	-12,8K
Reach of all Pixelache Events	91,2 K	73,7K	57,9K	20,7K	-37,2K
Responses of Festival Events	2,700	1,834	315	365	50
Responses of all Pixelache Events	3,490	3,412	504	1145	641
Ticket clicks	N/A	304	N/A	N/A	N/A
Pixelaching Group (number of members)	758	884	1,086	1,120	34
Trashlab Group (number of members)	613	612	607	602	-5
Foodcycle	730	N/A	N/A	N/A	N/A
FermentLab	90	N/A	N/A	N/A	N/A
Visitors on Pixelache Web (pixelache.ac) - now Sessions	14,802	15,188	12,864	42K	29,1K
Unique Visitors on Pixelache Web (pixelache.ac) - now Users	7,111	7,401	10,322	40K	29,7K
Visitors on Festival Web (festival.pixelache. ac) - now Page Views	N/A	9,565	21,095	1,193	> 19,9K
Unique Visitors on Festival Web (festival.pixelache. ac) - now Users	14	4,091	1,895	902	> 993
Twitter Followers	2,130	2,189	2,201	2,273	72
Instagram Followers	311	387	394	685	291

PRESS

PIXELACHE YEARLY MENTIONS

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[Drifts Festival: 5. - 8.8.2021 at MiF](#)

[The Rain Theatre](#)

[September Newsletter](#)

[October Newsletter](#)

[November Newsletter](#)

[December Newsletter](#)

#BURN_____ FESTIVAL

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[#Burn Festival - Lehdistötiedote](#)

[#Burn Festival opening this Sunday at Oodi!](#)

[#Burn Festival Day 1](#)

[#Burn Festival Day 2](#)

[#Burn Festival Day 3](#)

[#Burn Festival Day 4](#)

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[#Burn Festival Day 8](#)

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UNDER A FOOLED MOON

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FESTIVAL PARTNERS

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Helsinki City - Culture and Leisure Department

Finnish-Estonian Culture Foundation

Asia-Europe Foundation

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Kone Foundation

The Promotion Centre for Audiovisual Culture (AVEK)

Goethe-Institut Finland

Italian Cultural Institute

Saastamoinen Foundation

Oskar Öflund Foundation

Nordic Culture Point Art & Culture programme

Colgate University (NY State)

National Culture and Arts Foundation Taiwan

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European Union's Creative Europe programme

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PERFORMATIVE HABITATS

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Italian Cultural Institute of Helsinki

Italian Cultural Institute of Tunis

Gallery GMK

Myymäla2 Gallery

Mänttä Festival

ProArtibus Foundation

STEBICEF Department

Department of Humanities of the University of Palermo

CBBC - Center of Biotechnology of Borj Cedria

UNDER A FOOLED MOON

Myymäla2 Gallery

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Artists at Risk

INTERSHIP

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CONTACTS

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egle ..at.. pixelache.ac

VICE CHAIR

Saša Nemec

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Full members: Irina Mutt, Saša Nemec (vice-chair), Egle Oddo (chair), Mathilde Palenius (treasurer), Sumugam Sivanesan. Substitute members Steve Maher, Andrew Gryf Paterson.

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